

# DESIGN GUIDELINES *for* HISTORIC SITES *and* DISTRICTS



Town of Westfield, New Jersey  
WESTFIELD HISTORIC PRESERVATION COMMISSION



# Town of Westfield, New Jersey

## Design Guidelines *for* Historic Sites *and* Districts

### **Westfield Historic Preservation Commission**

425 East Broad Street  
Westfield, New Jersey 07090



Prepared by Gail L. Hunton, Historic Preservation Consultant  
2020 Revised Edition (Original 2002)

*Adopted by the Westfield Historic Preservation Commission,  
December 28, 2020*

# The Westfield Historic Preservation Commission

The New Jersey Municipal Land Use Law authorizes municipal governing bodies to establish a Historic Preservation Commission. Recognizing the cultural significance of Westfield's rich historic and architectural heritage, the Historic Preservation Commission (HPC) was established by municipal ordinance in December 1984. The HPC is charged with preserving historic sites and structures while fostering an appreciation for these landmarks as an essential element of the town's unique character.

The HPC considers potential historic sites for historic designation, reviews proposed work on designated historic properties, advises homeowners in planning and designing their construction projects, and submits recommendations to the Planning Board. Additionally, the HPC sponsors an awards program that recognizes homeowners for commendable preservation efforts.

Comprised of nine volunteer citizen members appointed by the Mayor, Commission members have expertise in architectural design and local history. The Commission strives to assist applicants with their projects, and encourages applicants to meet informally with the HPC prior to submitting an application, particularly if the project is a large addition or new construction.

The Commission's meeting schedule and application procedures are posted on the Town's website.

## *2020 Members of the Historic Preservation Commission:*

Maria Boyes, Chair

Kelly Kessler, Vice Chair

Robert Wendel, Town Historian

Alison Dallenbach-Carey

Jennifer Jaruzelski

Carol Tener

Greg Blasi

Katie Spikes

Jacqueline Brevard (Alternate)

Mary Anne Healy-Rodriguez (Alternate)

Linda Habgood, Town Council Liaison

Michael LaPlace, Planning Board Liaison



*This book is dedicated to*  
**Harry Devlin**  
*(1918-2001)*



*"Westfield Queen Anne"*  
*House still stands at 303 Walnut Street*

*Illustrator, artist, author*  
*Promoter of the arts and historic architecture in New Jersey*

The Harry Devlin Commendation Award  
is given each year by the Westfield Historic Preservation Commission  
for notable restoration projects in Westfield.



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Historical images courtesy of The Westfield Historical Society.*





*Mindowaskin Park, in the center of Westfield, dedicated in 1918. Designated as a historic site by the Town of Westfield.*



# Introduction

Westfield is a classic suburban town with many highly-valued qualities: a vibrant pedestrian oriented downtown, a centrally located train station, dynamic cultural institutions, and beautifully-maintained public parks and playgrounds. The town is known for its attractive tree-lined residential neighborhoods with handsome houses of diverse sizes and styles, all having a neighborly proximity but space for private yards. These qualities make Westfield a desirable place to live but perhaps less widely understood is that many of these valuable features are also **historic resources** – the product of three centuries of creating home and community in Westfield.

The Town of Westfield has recognized that there is a public interest in preserving the town's historic resources. The Westfield Historic Preservation Commission was established by municipal ordinance in December 1984, and a number of historic sites and districts have been designated.

The ***Design Guidelines for Historic Sites and Districts*** were written and adopted in 2002, and revised and expanded in 2020, to assist the Historic Preservation Commission in its review of proposed work on designated historic properties, and to guide property owners in planning and designing their construction projects. These Guidelines are intended to help protect the community's historic buildings and places, to expedite and ensure consistency in local decision-making, and to benefit property owners by clarifying community expectations.

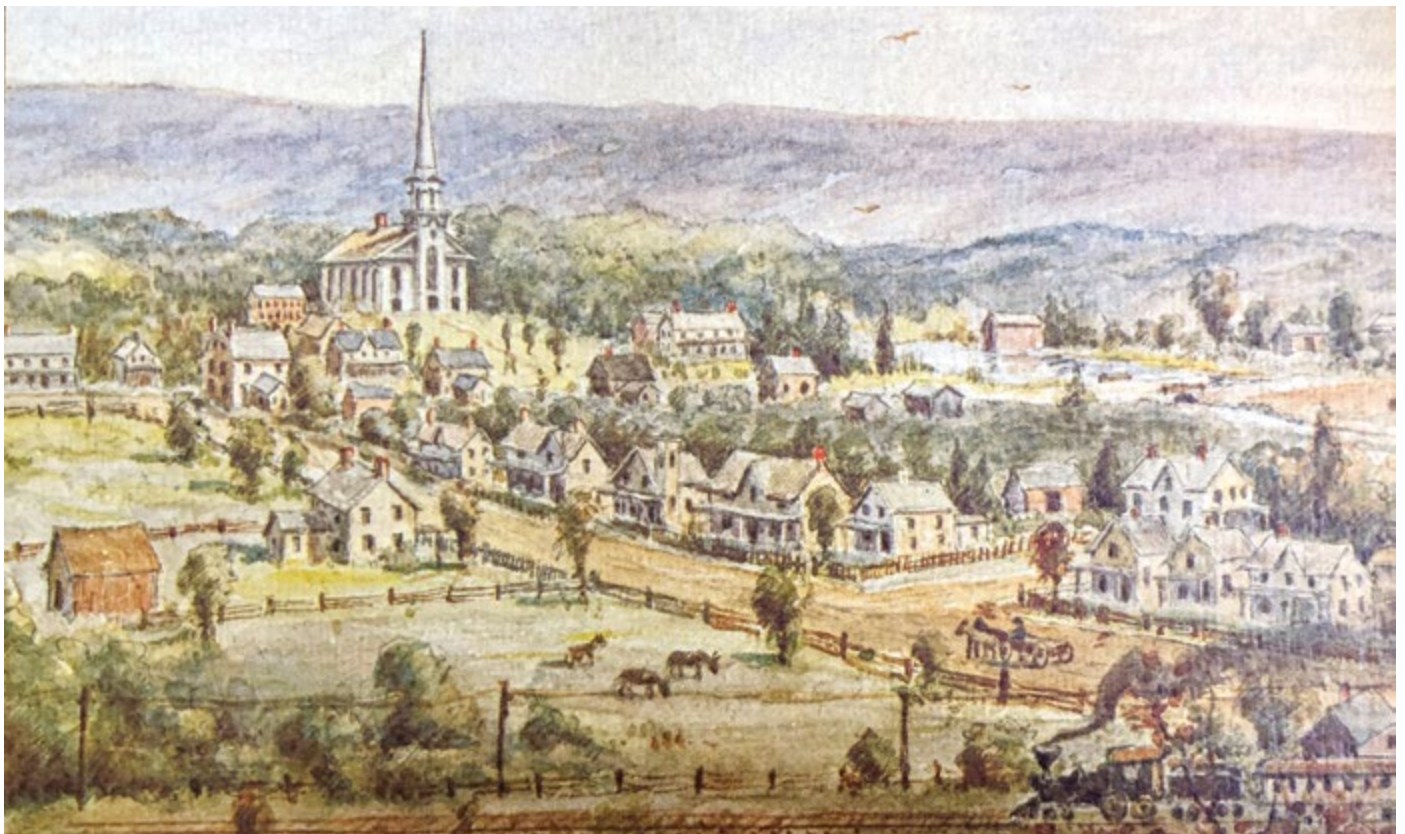
The Design Guidelines themselves are found in the chapter titled ***Design Guidelines for Repairs, Additions and New Construction***. In addition, this publication includes other useful information in order to promote the value and preservation of Westfield's historic resources. The first chapter, ***A Short History of Westfield***, provides a brief overview of the town's historical development. The second chapter, ***Westfield's Historic Architecture***, describes and illustrates the prevalent building styles in Westfield, as a source for understanding the character-defining features on historic buildings. Information is also provided about The ***Westfield Historic Preservation Commission, Designated Historic Sites and Districts***, and the town's ***Historic Preservation Plan***.

Designated historic sites and districts in Westfield comprise only a small portion of the town's historic buildings and environments. Owners of residential and commercial properties in Westfield are encouraged to apply these Guidelines, as appropriate, when planning repairs, additions or new construction.



# A Short History of the Town of Westfield

Westfield originated in the early 1700s as a settlement of dispersed farmsteads, taking its name from “The West Fields” of Elizabethtown of which it was a part. Settlers became numerous enough to comprise a distinct community about 1720, which is the town’s traditional founding date (Ricord, 506). Throughout the colonial era Westfield consisted of only a few hundred persons. There was a small Presbyterian church, a tavern and inn, small shops of tradesmen, and a few stores and dwellings around the intersection of what later became Broad Street, Central Avenue and Mountain Avenue. Even after 1794, when Westfield divided from Elizabethtown and became a separate Township, it saw little increase in growth. In 1844, Westfield was described as a “neat village consisting of about 30 or 40 dwellings, in the vicinity of which is a Presbyterian church.” (Barber and Howe, in Philhower, 51)



*Watercolor of the village of Westfield by local artist John Brunner about 1865.*

Much of the early road network survives in Westfield’s present-day streets, but only a handful of pre-Civil War farmhouses still stand. The Miller-Cory House, the Scudder House, the Sayre House, the Marsh House and several others are significant reminders of Westfield’s earliest settlement and residential building. Westfield is also home to two other colonial houses, the Ball-Platt House and Sip Manor, that were rescued from neglect and relocated to Wychwood as part of that development in the 1920’s. The Presbyterian Church is the oldest religious edifice in town; the present building, dating from 1861, stands on the site of two earlier churches.



Improved rail service to New York unleashed dramatic change in Westfield after the Civil War. In 1864, the Central Railroad of New Jersey established direct rail service to Jersey City, with a ferry connection to New York City. By the 1880's Westfield had become one of New Jersey's fashionable railroad suburbs that were created from the existing cores of older towns. Development was actively promoted by the railroads, which engaged in land speculation, advertised suburban advantages, and offered frequent reliable rail service. Westfield's peaceful semi-rural surroundings were important to promoters, but tasteful new dwellings located near the railroad depot were the primary attraction to potential homebuyers.



*Postcard view of North Avenue Railroad Station, built 1892.*

Between 1880 and 1900 the population of Westfield more than doubled to 4,315. The building boom in Westfield was largely financed by local developers; as in other New Jersey towns of the era, developers and builders relied on the readily available pattern-book designs in styles we associate with "Victorian." Areas closest to the railroad corridor were developed into wide linear streets of Italianate, Second Empire and Queen Anne houses. The downtown began to assume its current form and size, with two and three story brick store buildings, handsome churches at prominent intersections, and a substantial new railroad station on North Avenue at the center of town.



*Broad Street and Elm, early 1900s.*



*Harrison Avenue, early 1900s.*

The Town of Westfield was incorporated in 1903 and by 1920 had a population of 9,063. The doubling of population in less than twenty years was the result of large-scale house construction in Westfield during the first decades of the 20th century. Scores of houses were built in new subdivisions such as Terrace Park and Dudley Park, and as infill in older areas, in the popular suburban house styles of the day – Shingle Style, Colonial Revival (English, Dutch, Spanish), Period Revival (Tudor), Craftsman Bungalow and Foursquare. Known for their solid construction and livability, these so-called “comfortable houses” of the early 20th century grace Westfield’s neighborhoods in significant numbers. Exclusive new residential subdivisions with stately mansions, such as Stoneleigh Park and Wychwood, introduced curvilinear street layouts to Westfield’s predominant grid street layout.

Beginning in the 1890s through the 1920s, Westfield greatly improved the town’s infrastructure, as modern public services such as water, sewer and street lighting and public institutions such as libraries, parks, and up-to-date schools became increasingly important to residents. A new firehouse, municipal water and sewer system, library, and numerous schools were all constructed during this time. Westfield’s first park, a triangle of land at the intersection of Mountain and Lawrence Avenues, was created in 1906, followed by Mindowaskin Park in 1918 and Echo Lake Park in 1924.



*Westfield Public Library on Broad Street, built in 1906 and endowed by Andrew Carnegie.*





*Westfield Fire Department, built 1911.*

Westfield's second building boom followed World War II. After fifteen years of depression and war, the return to prosperity and peacetime created widespread demand for new housing. In 1945 there were still swaths of open farmland and woodland at the perimeter of town, but all of this land was soon subdivided for housing developments. The town was completely built out by about 1970. With some exceptions the new subdivisions followed the compact layout of the previous era, even as post-war Colonials, Cape Cods and Ranch Houses took the place of older building styles. Since the first publication of these Design Guidelines in 2002, there has been a noticeable increase in the restoration and renovation of Westfield's historic housing stock, but at the same time many other, mostly smaller houses have been lost to tear downs and modern replacements.

**Sources:**

*W. Woodford Clayton, History of Union and Middlesex Counties (Philadelphia, Everts and Peck, 1882).*

*James P. Johnson, Westfield: From Settlement to Suburb (Westfield Bicentennial Committee, 1977).*

*Charles A. Philhower, History of the Town of Westfield (Newark, Lewis Pub. Co., 1923).*

*F.W. Ricord, History of Union County (Newark, 1897).*

# Westfield's Historic Architecture



*The Presbyterian Church,  
140 Mountain Avenue.*



*Miller-Cory House, 614 Mountain Avenue.*

Understanding building traditions and styles is the foundation for appreciating the historic architecture in our neighborhoods and towns. Awareness of what gives a building its historic character allows us to take these features into account and treat them with sensitivity when we undertake a repair, addition or new construction.



*411 Elm Street.*

What follows is a brief overview of the major building traditions and architectural styles found in Westfield, beginning with the earliest surviving buildings from the 18th century and ending with the mid-20th century. This is intended as a practical guide for identifying the forms and fashions of buildings in Westfield, indicating when they were popular



*226 West Dudley Avenue.*



and their significant identifying features. Many buildings reflect combinations of styles rather than pure textbook examples. Alterations and additions over the years also may confound efforts to neatly label a building's style.

There are many excellent guides and books on American architecture. In addition to consulting architectural reference books and online sources, your local library and historical society have historical documents and photographs that can assist you in understanding the history and design of your house and neighborhood.



*Arcanum Hall, East Broad  
and Elm Street.*



*720 Highland Avenue.*



*North Avenue Railroad Station.*



*216 Kimball Avenue.*



*221 Sylvania Place.*



# Buildings of a Farming Village: Early 1700s – 1850

Westfield's earliest surviving houses are farmhouses typical of the average New Jersey homestead in the 18th and early 19th centuries. Like the well-preserved Miller-Cory House pictured here, these are often one or one-and-a-half story vernacular dwellings with gable roofs and clapboard or wood shingle siding. While varying in plan and form, they are also identified by their hand-hewn heavy timber frames with mortise and tenon ("pegged") joinery.



*Gideon Ross Farm on Elizabeth Avenue,  
19th century view.*



*Gideon Ross House today, 231 Elizabeth Avenue.*



*Charles Marsh House, early 20th century view.*



*Charles Marsh House, 500 Salter Place.*



Many of Westfield's oldest houses are accruals of additions and modifications over time. The oldest parts of the house may exist with later side wings, porch replacements, changed windows and added dormers. While generally vernacular in form, some pre-Civil War houses exhibit stylistic features such as a front gable, classical porch columns, or knee wall windows below the eaves. Two early stone houses, the Ball-Platt House and the Varleth-Sip House, were moved to the Wychwood development from nearby towns, and are atypical of prevalent farmhouse construction in Westfield.



*Miller-Cory House, 614 Mountain Avenue.*



*1011 Rahway Avenue.*



*Matthias Sayre House, 667 Fourth Avenue.*



*John Scudder House, 841 East Broad Street.*



# Buildings of a Victorian Railroad Suburb: 1850 – 1900

## Gothic Revival

The Gothic Revival style, popular between 1830 and 1860 for houses, was inspired by medieval design and advanced by Alexander Jackson Davis and Andrew Jackson Downing, authors of influential house plan books. In Westfield, a variety of eclectic houses exhibit Gothic Revival details such as steeply pitched roofs with cross gables, decorative vergeboard along the eaves, pointed arch accent windows, and porches with oversized flattened Gothic arches.



538 Westfield Avenue. This house originally had a full front porch with Gothic trim.





*136 North Chestnut Street.*



*232 Clark Street.*

The Gothic Revival style lasted well into the 20th century for churches. The first church of the Holy Trinity Roman Catholic parish, pictured here, represents a type of simple wooden Gothic Revival church that was constructed all over the country. Other Gothic Revival churches adapted Gothic forms and designs with academic correctness, often based on the churches of England. The First Methodist Church, built in 1911, is a particularly fine example of the later Gothic Revival, with its heavy stone walls, castle-like tower, parapets and tracery windows.



*Holy Trinity Church, built 1872, photo early 1900s. Demolished.*



*First Methodist Church, 1 East Broad Street.*



# Italianate

Italianate is a broad term for a popular style inspired by the villas and palazzos of rural Italy. Built in Westfield from the 1850s through the 1880s, Italianate houses generally have low-pitched hip or gable roofs with wide overhanging eaves and sometimes a cupola or tower. Identifying features include large decorative brackets under the roof eaves and over windows and doors; tall narrow windows, often paired and frequently arched; and heavy paneled doors, often paired with elaborate frames. Earlier examples tend to be simple in form and detail, while later versions are more complex in form and ornate in detail. Many classic Italianate houses were built with brick or stone, but all of Westfield's examples are wood sided, exhibiting a variety of plan types and decorative woodwork on roof cornices, windows and porches.



*417 Prospect Street.*



*227 Harrison Avenue.*



*617 East Broad Street.*





*246 Clark Street.*



*633 Westfield Avenue.*

The commercial counterpart, sometimes called Commercial Italianate, is chiefly a storefront design characterized by ornate bracketed cornices and a variety of arched window treatments, as seen on several of the older commercial blocks in downtown Westfield.



*Reeve House (Reeve History and Cultural Resource Center), 314 Mountain Avenue.*



*Elm Street Storefronts.*



## French Second Empire

The hallmark of French Second Empire buildings is the mansard roof, which has a double slope, the lower usually longer and steeper than the upper. The style was widely favored for a brief period during the 1860s and 1870s. In residential construction, the distinctive mansard roof was sometimes grafted onto older houses as part of a renovation. Brackets, segmental and round arch doors and windows, and elaborate moldings are common elements.



*411 Elm Street.*



*555 Westfield Avenue, late 19th century view. A number of large French Second Empire houses were built on Westfield Avenue.*



*563 Westfield Avenue.*





*323 Prospect Street.*



*322 Park Street.*



*961 Rahway Avenue.*



## Queen Anne

The 1876 Philadelphia Centennial Exposition helped to create a taste in America for rural medieval English houses, on which the early Queen Anne style was based. From the 1880s until about 1910, the Queen Anne style brought exuberant combinations of materials, shapes, and textures to American residential building. Brick, stone, patterned shingles and clapboard were often combined on exterior walls, which may be decorated with elaborate millwork and art glass. Towers, turrets, balconies and projecting bays further characterize this style. The later phase of Queen Anne, sometimes called "Free Classic," acquired a less medieval appearance and emphasized classical details. Westfield has many notable examples of the Queen Anne Style which date from its late 19th century building boom as a railroad suburb.



*730 Lawrence Avenue, late 19th century view of original house.*



*730 Lawrence Avenue.*



*120 West Dudley Avenue.*





*120 North Chestnut Street.*



*229 East Dudley Avenue.*



*202 West Dudley Avenue.*



*330 Kimball Avenue.*



# Shingle Style



*242 Kimball Avenue.*

The Shingle Style evolved from the Queen Anne style and drew inspiration from the traditional shingled houses of New England. Dating from the 1880s to about 1910, Shingle Style houses are typified by a uniform sheathing of unpainted or brown stained wood shingles, with stone or brick used as accent materials. The prominent gable and gambrel roofs have broad planes, were most always wood shingled, and may sweep down over a large porch. Grouped windows, small window panes, and wraparound porches are standard features. Many of Westfield's fine Shingle Style houses retain their wood shingle siding but has most have been re-painted in hues of green, gray or yellow.



*657 Boulevard.*



*404 Lawrence Avenue.*





*210 South Euclid Avenue,  
shortly after construction in 1906.*



*222 Kimball Avenue.*



*23 Stoneleigh Park.*



*17 Stanley Oval.*



# Buildings of a 20th Century Suburban Town: 1900 – 1950

## Colonial Revival

The term “Colonial Revival” refers to the national rebirth of interest in American colonial building traditions. Rising to prominence in the 1890s, the Colonial Revival Style dominated residential construction during the first half of the 20th century. Most Colonial Revival structures are free interpretations inspired by colonial precedents; carefully researched copies of original colonial buildings are far less common. Houses are typically larger in scale than actual colonial buildings, as are the individual design elements; large double-hung sash windows, accentuated front doors with sidelights, and ample columned porches and porticos are typical features.



*248 Kimball Avenue.*



*545 Boulevard.*



*534 Tremont Avenue.*



*550 Highland Avenue.*



Westfield has many outstanding Colonial Revival houses throughout town, but especially in the Terrace Park and Westfield Gardens neighborhoods. Most draw upon the design elements of colonial English houses of the Atlantic seaboard. Dutch Colonial houses – with their trademark gambrel roofs – are also numerous, as testament to the importance of the Dutch in the early settlement of New Jersey. Some of the larger houses exhibit Neoclassical (rather than colonial) details such as full height porticos and ornate classical columns. The Colonial Revival Style was also the favored style for most of Westfield’s public buildings until mid-century, as expressed prominently in the 1954 Town Hall.



*720 Lawrence Avenue.*



*572 Highland Avenue.*



*610 Tremont Avenue.*



*200 North Chestnut Street.*



# Period Revival

Period Revival buildings, popular between 1900 and 1940, were patterned after such diverse historical sources as rural English cottages, Spanish missions, Italian Renaissance villas and provincial French dwellings. Quotations from the historical past were employed freely to produce houses that were otherwise modern in floor plan and composition.



*824 Cedar Terrace.*



*253 Sinclair Place.*



*720 Highland Avenue.*



*549 Tremont Avenue.*



Many of Westfield's numerous well-preserved Period Revival houses are loosely based on Tudor and Late Medieval English building traditions. They are characterized by high-pitched gable roofs with one or more prominent cross gables, elaborate chimneys, stuccoed and brick walls with decorative half-timbering, and a variety of window types including leaded-glass casements. Spanish Mission and Italian Renaissance examples, by contrast, are uncommon even though they are ubiquitous in other areas of the country.



*5 Stoneleigh Park.*



*215 East Dudley Avenue.*



*837 Kimball Avenue.*



# Foursquare

The Foursquare evolved in and for post-Victorian suburbs. Often sold through mail order companies, the Foursquare derived its name from an interior plan of four nearly equal-sized rooms on each floor. The Foursquare house is identified by its cubical shape, often with a pyramidal or hipped roof. Large dormers, a full front porch, and a raised basement with steps to the first floor are typical. Many of Westfield's Foursquares have Colonial Revival details.



641 Clark Street.





*202 Harrison Avenue.*



*634 Westfield Avenue.*



*259 Prospect Street.*



# Craftsman

Craftsman houses, which include both bungalows and two-story examples, are linked to the American Arts and Crafts movement of the 1900 – 1930 period. Craftsman houses exhibit the principles of functional architecture, use of natural materials, rustic simplicity and good workmanship as promoted by the Craftsman movement and its chief proponent Gustav Stickley. These houses are characterized by their low-pitched roofs with wide overhanging eaves, exposed roof rafters, truss work in the gables, and tapered porch posts.



*306 West Dudley Avenue.*



*221 Sylvania Place.*





*621 Standish Avenue.*



*617 Embree Crescent.*



*534 East Broad Street.*



*140 Brightwood Avenue.*



# Cape Cod

The Cape Cod house is a sub-type of the Colonial Revival Style. Built widely in America from the 1920s through the 1940s, Cape Cod houses were based loosely on the early wooden houses of coastal Massachusetts. These houses offered the charm and popular appeal of a colonial cottage as well as affordability. The Cape Cod house form is one and a half stories with a side gable roof, a symmetrical façade and a central entrance. Clapboard or shingle siding, six over six double-hung sash windows, dormers, and small trellised porches are common features.



*39 Doris Parkway.*





*17 Doris Parkway.*



*1113 Rahway Avenue.*



*405 Elm Street.*



*940 Willow Grove Road.*



# Modernist

Influenced by European architecture of the 1920's, modernist architecture in America – often called International Style – is characterized by a striking lack of historicism, minimal detail, and precise geometric form. Flat-surfaced walls (usually stucco or concrete, painted white), flat or low roofs, cantilevered floors, ribbon windows and windows that turn the corner of the building are standard features.

Modernist architecture of the 1920s and 1930s often mixed with streamlined decorative ideas called Art Deco, or Moderne. The style employed rounded corners, translucent glass blocks, porthole windows, tubular steel railings, and stylized motifs such as zigzags and chevrons. Art Deco storefronts and theaters were popular at the time, though unfortunately several good local examples have been lost to alterations and changing tastes.



*The Field House on Rahway Avenue was built in 1935 with funds from the New Deal's Works Progress Administration. Re-named Gary Kehler Stadium in 1993.*



*465 Topping Hill Road.*





*1111 Minisink Way.*

## Ranch Houses

Ranch houses, the rambling low-slung icons of suburbia, were an innovative new style that originated in California in the 1930s and became the dominant American house type of the post-World War II building boom. Ranch houses are one story with low-pitched gable roofs, broad eave overhangs, and an asymmetrical “rambling” shape and horizontal orientation. Some ranch houses lack decorative detailing, but it is not unusual to see Spanish or Colonial detailing on porches and doors. Large picture windows light living areas. Patios and courtyards extend the living area at the back of the house, a major departure from the ever-present front porches on earlier houses.



*315 Wychwood Road.*



# Designated Historic Sites and Districts in Westfield

As of 2020 the following historic sites and districts are designated under the Westfield historic preservation ordinance.

Charles Addams House, 522 Elm Street  
Ball-Platt House, 526 Wychwood Road  
Kimball Avenue Historic District  
Charles Marsh House, 500 Salter Place  
Miller-Cory House Museum, 614 Mountain Avenue  
Mindowaskin Park Historic District  
Matthias Sayre House, 667 Fourth Avenue  
John Scudder House, 841 East Broad Street  
Well House, 200 Woodland Avenue  
Westfield Fire Headquarters #1, 401-405 North Avenue  
World War I Monument, North Avenue and Broad Street  
Scudder-Frazee House, 1737 Nevada Street  
Reeve House (Reeve History and Cultural Resource Center), 314 Mountain Avenue  
Triangle Park, Mountain Avenue and Lawrence Avenue

The following sites in Westfield are listed on the New Jersey and National Registers of Historic Places:

Miller-Cory House, listed 1972.  
Westfield Fire Headquarters #1, listed 1980  
Stoneleigh Park Historic District, listed 1988  
Reeve House, listed 2006  
Burial Grounds of the Presbyterian Church in the West Fields of Elizabethtown, listed 2007



*John Scudder House.*



*Reeve House.*





*Ball-Platt House.*



*Scudder-Frazee House.*



*Kimball Avenue Historic District.*



*Westfield Fire Headquarters #1.*



*Mindowaskin Park Historic District.*



# Historic Preservation Plan – Identified Historic Areas

Westfield's Historic Preservation Plan was adopted in 2002 as an element of the Town's Master Plan. The Historic Preservation Plan was prepared with the assistance of the Historic Preservation Commission in coordination with the Town Planning Board.

The 2002 Historic Preservation Plan identifies ten (10) historic districts and sixty-four (64) individual sites within the Town of Westfield and is intended to serve as a basis for designation.

Nine of the identified historic districts are summarized below. These have been called historic areas in the Design Guidelines so as not to confuse them with officially designated historic districts.

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## Boulevard

Centered on the 500 and 600 blocks of a wide grand street called Boulevard, this area consists of large late 19th and early 20th century houses with generous setbacks, mature trees and spacious medians between the curb and sidewalk. The area was initially developed after the Civil War by Chauncey B. Ripley, who in 1872 filed a map laying out "Boulevard Ripley" on paper between South Avenue and the Clark line.

The 500 block of Boulevard, closest to the train station, along with adjacent Park Avenue properties included in the district, were built up during the 1880s and the 1890s with spacious Queen Anne style houses. The 600 block of Boulevard was mostly developed between 1900 and 1915 in popular styles of the time including large Colonial Revival, Shingle Style, Four Squares, and Craftsman houses. As Boulevard developed in stages during the following decades, the pattern of building was maintained, so that today the length of Boulevard illustrates the evolution of suburban architecture in New Jersey.



*427 Boulevard.*

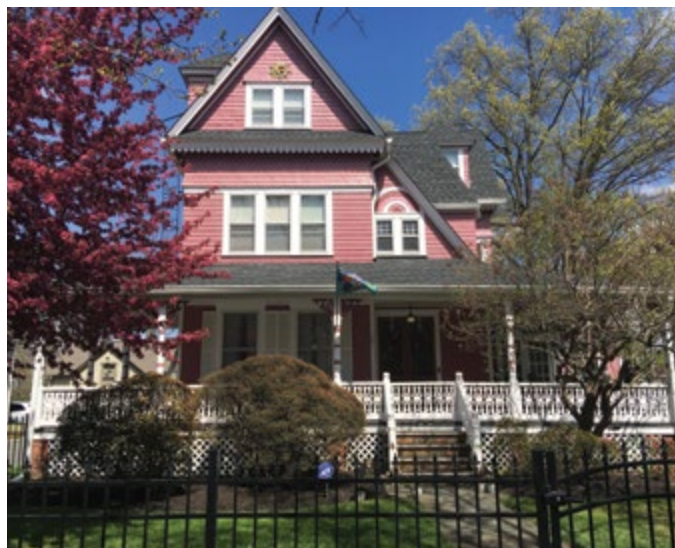


*500 block of Boulevard.*



The Historic Preservation Plan does not take the place of the formal designation procedure. Formal designation is made by ordinance, based on the Town's historic preservation regulations and the New Jersey Municipal Land Use Law. The identification and designation of historic districts and sites is an ongoing process, similar to all aspects of the Master Plan. Although not all districts and sites in the Historic Preservation Plan have been formally designated, their inclusion in the plan nonetheless should be a factor in the decisions and policies of the Planning Board, Zoning Board of Adjustment, the Town Council and Town Administration, other governmental agencies and the general public.

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*527 Boulevard.*



*633 Boulevard.*



*545 Boulevard.*



*617 Boulevard.*



## Downtown



*East Broad Street and Central Avenue.*

Anchored by a large collection of late 19th century and early 20th century commercial buildings with modern first floor storefronts, the central business district has always been one of Westfield's most important assets. Despite 20th century infill and building alterations over the years, a core section has retained a strong link with the 1890-1915 period when Westfield's downtown formed its lasting identity. This area extends along East Broad Street from Prospect Street to Mountain Avenue, and along Elm Street from East Broad to North

Avenue. It also includes the North Avenue Railroad Station and several structures on East Broad between Prospect and the intersection with North Avenue.

Downtown Westfield includes several of the town's most architecturally distinctive buildings: Westfield Fire Headquarters #1 on North Avenue, built in 1911; the Richardsonian Romanesque North Avenue Railroad Station, built in 1891-92 by the Central Railroad of New Jersey; and the Queen Anne style Arcanum Hall at the corner of Elm and Broad, built in 1892 and recently restored. Other notable buildings include the c. 1890 Etta Hall at Broad and Prospect; the old Westfield Theater at 112 Elm; the 1920s Rialto Theater; the vintage Schaefer's Department Store at 76 Elm; and the former Traynor Building at 84 Elm.



*Elm Street between East Broad and North Avenue, early 1900s, with the former Post Office at right.*





*Flatiron Building, corner of Elm and Quimby Streets.*



*Flatiron Building in 1935.*



*Rialto Theater.*



*53 Elm Street.*



## Dudley Park/ Kimball Avenue

The Dudley Park/Kimball Avenue historic area contains a fine collection of late 19th and early 20th century homes that illustrate popular turn of the century architectural styles reflecting the period of Westfield's greatest development as a prestigious railroad suburban community. Although there are examples of architecture of the same period in other part of Westfield, nowhere is there such as large cohesive collection of well-preserved structures.

Between 1864 and 1866 John Q. and Helen M. Dudley purchased approximately 70 acres of land roughly centered on what is now Dudley Avenue. A development plan for "Dudley Park" was filed in 1869 with lots of 25-foot frontage offered for development. Although some lots were sold and houses built on them, the Depression of 1873 slowed development until the 1880s. In 1892 the north side railroad station was built and the Central Railroad of New Jersey launched a publicity drive to attract more New Yorkers to Westfield. The successful campaign led to significant construction in the area through the turn of the century.

The Dudley Park historic area follows the boundaries of the original development with the inclusion of adjacent properties of similar age, style and setting. The Town of Westfield has formally designated a portion of the area along both sides of Kimball Avenue between Elm Street and Lawrence Avenue as the Kimball Avenue Historic District.



*249 Kimball Avenue.*



*243 Kimball Avenue.*



*231 Kimball Avenue.*





*304 East Dudley Avenue.*



*266 East Dudley Avenue.*



*230 East Dudley Avenue.*



*229 East Dudley Avenue.*



# Presbyterian Church

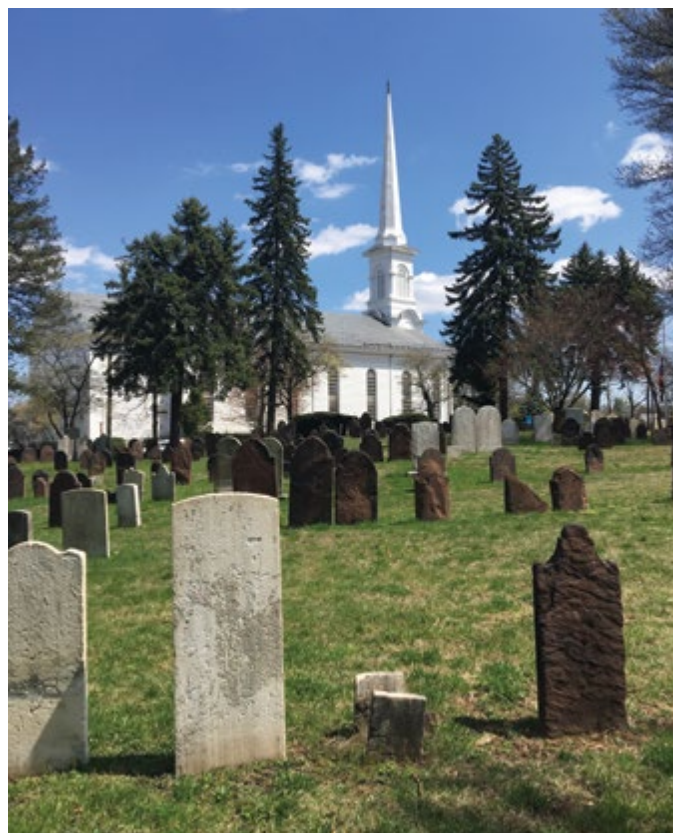
Prominently situated on a gentle slope at the corner of East Broad and Mountain Avenue, this district includes the Presbyterian Church and Parish House, the open grounds in front of the church historically known as “the church green,” and the Burial Grounds of the Presbyterian Church opposite the church on Mountain Avenue. Dating from the early 18th century when Westfield was a small village with a church centered on a village green, this area is foundational to the town’s history. The cemetery dates to 1730 where the town’s founders, early settlers and Revolutionary War soldiers are buried, with numerous examples of gravestone art. The burial grounds were listed on the New Jersey and National Registers of Historic Places in 2007.

The present church, constructed in 1861-62, was erected on the site of two earlier church buildings. The Presbyterian Church played a role in the Revolutionary War when Westfield was a command post at different times for the New Jersey Militia and the Continental Army. For 150 years it was a center of a large parish that covered what later became western Union County.

The development of Mindowaskin Park in 1918, the construction of other attractive churches and large residences along this area of East Broad Street, and the opening of a new Town Hall across the park lake in 1954 have reinforced the historical, civic and institutional significance of the Presbyterian Church Historic District and its immediate neighborhood.



*Presbyterian Church Buildings as seen from East Broad Street in the early 1900s. The parsonage has since been demolished.*



*The Burial Grounds of the Presbyterian Church.*





*The Presbyterian Church.*



# Prospect Street

This architecturally eclectic historic area is one of Westfield's oldest remaining neighborhoods. Prospect Street was one of the first residential avenues leading away from the village center to be developed. Most of the houses were built between 1865 and 1910, and the street retains the architectural character of Westfield's transition from farming village to railroad suburb.

The district includes properties in the 100 to 400 blocks of Prospect Street and six adjacent houses on Ferris Place and Ludlow Place. Four of the five oldest houses built on Prospect Street still stand and are included in the district: the Peek-Losee House at 212 Prospect; the old Pierson Farmhouse at 311 Prospect; the Frank Ham House at 317 Prospect; and the Burhans House at 417 Prospect. Ferris Place and Ludlow Place properties include the Mills-Ferris Pearsall House at 112 Ferris Place; the Condit Farmhouse at 117 Ferris Place; the Luther Whitaker House at 118 Ferris Place; and the Ludlow V. Clark House at 115 Ludlow Place.



*417 Prospect Street, 19th century view.*



*212 Prospect Street.*



*417 Prospect Street.*





*118 Ferris Place.*



*112 Ferris Place.*



*259 Prospect Street.*



*402 Prospect Street.*



# Stoneleigh Park

Stoneleigh Park, begun about 1900, is a well-preserved example of a small planned residential neighborhood of the early 20th century. Planned and developed by H.B. Tremaine and his cousin C.M. Tremaine, it was designed to create a park-like setting that was distinctly different than the predominant grid street pattern in Westfield. Stoneleigh Park includes 30 single-family houses bound by Dorian Road, Rahway Avenue, Westfield Avenue and Shackamaxon Drive. The houses are situated on ample lots with 40-foot setbacks along a looping internal roadway named Stoneleigh Park, enhanced by entrance gateposts, slate sidewalks, carriage-style street lamps, and large sycamores along the road.

Architecturally, the houses in Stoneleigh Park represent three periods of its development. The ten earliest structures, which date from the first decade of the park's existence, are variations of the Colonial Revival Style, in keeping with Tremaine's intentions. The second group, constructed in the 1920s, represent the Colonial Revival Style with a few built in the Tudor Revival Style. The last group, four houses in contemporary and Colonial Revival styles, were erected in the 1940s and 1950s on the remaining undeveloped lots. The home of C.B. Tremaine, one of the park's founder-developers, stands northeast of the entrance to Stoneleigh Park at 505 Dorian Road.

Stoneleigh Park was listed on the New Jersey and National Register of Historic Places in 1988.



*505 Dorian Road.*



*Stoneleigh Park in the early 1900s.*





*1 Stoneleigh Park.*



*5 Stoneleigh Park.*



*28 Stoneleigh Park.*



*31 Stoneleigh Park.*



*23 Stoneleigh Park.*



## Terrace Park and Tremont Avenue

Terrace Park, formed in 1903, was a large residential development comprising over 100 acres including Euclid, Harrison, and Tremont Avenues. With its proximity to town and train station, the development was heavily marketed to New York City commuters through newspaper advertising and an illustrated brochure. By 1910, under the guidance of developer E.S.F. Randolph, Terrace Park included over 70 homes, mostly classic examples of the Four Square, Colonial Revival, and Shingle Style with wide lots and large porches. The grander ones featured period amenities such as butler's pantries, parquet flooring, and leaded glass.



*534 Tremont Avenue, early 1900s.*

Among the many notable homes are the first house built and occupied by developer Charles Ditts at 403 South Euclid, built in 1903, and the home of Westfield Leader publisher Walter J. Lee at 210 South Euclid, built in 1906. Tremont Avenue from Euclid to South Chestnut is one of best-preserved Colonial Revival streetscapes in Westfield.



*210 South Euclid Avenue.*



*403 South Euclid Avenue.*





*534 Tremont Avenue.*



*529 Tremont Avenue.*



*629 Tremont Avenue.*



*615 Tremont Avenue.*



# Westfield Gardens

This neighborhood of Colonial Revival, Period Revival and Craftsman homes on tree-lined streets typifies Westfield's residential development during the early decades of the 20th century. Known as Westfield Gardens by a succession of developers, the area was built between 1909 and 1940, predominantly in the 1920s and 1930s.

The wedge-shaped area is bordered by Highland and Mountain Avenues, crossed with streets with colonial-themed names such as Bradford, Alden, Standish and Colonial Avenues, and Priscilla Lane. The latter is an 18th century drift way that was retained by the developers as a back-alley entrance to homes.

There are a handful of homes on the Mountain Avenue and Highland Avenue borders that were built about 1909 under the aegis of Lloyd Thompson, a prominent resident and civic leader. These homes are beautifully crafted and express a variety of styles from Spanish Colonial Revival to Tudor Revival to Craftsman. When E.S.F. Randolph took over the development, more traditional forms of Colonial Revival houses became dominant. In 1926, Alfred H. Welch developed two extensions of Westfield Gardens that include distinguished Tudor Revival homes.



*520 Colonial Avenue.*



*572 Highland Avenue.*





*532 Highland Avenue.*



*704 Highland Avenue, early 1900s.*



*704 Highland Avenue.*



*618 Highland Avenue.*



*621 Standish Avenue.*





*South Gatehouse, formerly at  
120 Wychwood Road. Destroyed by fire.*



*200 Canterbury Road*

## Wychwood

Wychwood was created in the 1920s by developer Arthur Rule, who planned an exclusive enclave of curvilinear streets and well-designed Colonial Revival and Tudor Revival homes on large lots. The neighborhood centers on Wychwood Road and adjoining streets bound by East Broad Street and Woodland Avenue. The main entrance to Wychwood is at the corner of Wychwood Road and East Broad Street. Wychwood Road and Kimball Circle saw the first Tudor and Colonial Revival homes constructed by Arthur Rule. Later cul-de-sacs and connecting streets filled in the development.

Arthur Rule engaged the services of architect Bernhardt E. Muller to create “whimsies” such as the South Gatehouse at 120 Wychwood Road and the “Little Gatehouse across the street” at 200 Canterbury Road, both of which are whimsical interpretations of medieval fairy tale houses. Muller also designed the Bobbie Burns Cottage at 3 Cherry Lane.



*280 Canterbury Road.*



In addition to the fine new houses constructed by Rule, one of the district's unique features is the preservation of two historic houses. Rule rescued two historic houses from demolition and relocated them to Wychwood: the Varleth/Sip House (also known as Sip Manor) at 5 Cherry Lane, a Dutch farmhouse originally located in Jersey City believed to date from the late 1600s; and the 1785 Ball-Platt House, moved from Maplewood to 526 Wychwood Road.



*Ball-Platt House, 526 Wychwood Road.*



*Varleth-Sip House, 5 Cherry Lane.*



*951 Kimball Avenue.*



*400 Wychwood Road.*



# Design Guidelines for Repairs, Additions and New Construction

The Design Guidelines cover repair and alteration of existing buildings, and construction of new buildings.

Alteration of existing buildings or construction of new buildings can either strengthen or detract from the historic character of individual structures and entire neighborhoods. Seemingly small decisions about design have the potential, over time, to visibly change the character of a place for better or worse.

The guidelines seek to protect and preserve the distinguishing characteristics of Westfield's historic buildings and neighborhoods, while allowing expressions of change and adaptation.

The underlying principle of these guidelines is respect for context. Any building design should be carefully related to its site, its neighbors and its heritage. Design should strive to maintain significant existing features, while encouraging and integrating compatible new features. These should reinforce and build upon the best of earlier building traditions, but not necessarily duplicate them. Imitative architecture is not the objective of these design guidelines. Stylistic variety can enrich and add interest to the appearance of the community. Relatedness of siting, scale, proportion, massing and other design elements is far more important than style in achieving an appropriate response to context.

The Design Guidelines have been grouped into eight customary headings of design review:

- Site and Streetscape
- Size, Massing, Proportion, and Directional Expression
- Roofs
- Exterior Materials
- Windows and Doors
- Porches and Trim
- Storefronts
- Paint

Each subject area contains specific design criteria. These are the criteria by which the Historic Preservation Commission will review applications and determine the appropriateness of proposed work.



# The Secretary of the Interior's Standards

The Historic Preservation Commission is guided by The Secretary of the Interior's Standards for Rehabilitation. The Standards are intended to promote responsible preservation practices that help protect our Nation's cultural resources. They do not offer specific answers for each site or building, but they do provide a philosophical framework for treatment of historic properties. They are widely used nationwide for planning and reviewing work on historic properties.

The Town of Westfield has adopted the federal standards, but has modified the language for local use. The Standards are cited verbatim here from Westfield's historic preservation ordinance:

1. Every reasonable effort shall be made to provide a compatible use for buildings which will require minimal alterations to the building and its environment.
2. Rehabilitation work should not destroy the distinguishing qualities or character of the property and its environment. The removal or alteration of any historical material or architectural features should be held to a minimum consistent with the proposed use.
3. Deteriorated architectural features should be repaired rather than replaced wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture and other visual qualities.
4. Repair or replacement of missing architectural features should be based on accurate duplication of original features, substantiated by physical or pictorial evidence rather than on conjectural designs, or the availability of different architectural features from different buildings.
5. Distinctive stylistic features or examples of craftsmanship which characterize older buildings should be treated with sensitivity.
6. Many changes to buildings and environments are evident of the history of the building and the neighborhood. These changes may have developed significance in their own right and this significance should be recognized.
7. All buildings should be recognized as products of their own time. Alterations which may be inconsistent with the actual character of the building should be discouraged.
8. Contemporary designs for new buildings in old neighborhoods and additions to existing buildings or landscaping should not be discouraged if such design is compatible with the character of the neighborhood, building or its environment.
9. Wherever possible, new additions or alterations to building should be done in such a manner that if they were to be removed in the future, the essential form and integrity of the original building would be unimpaired.



# Site and Streetscape



*Mature trees and plantings, bluestone sidewalks and historic fences distinguish Boulevard's streetscape.*

The relationship of buildings to each other, setbacks, spaces between buildings, fences, views, driveways, walkways, and other landscape features create the character of an individual parcel of land, streetscape, district or neighborhood. The context of a site and its surrounding environment should be an integral part of any project involving additions or new construction.

The first settlers of Westfield generally built their homes facing south to capture the warmth of the sun (see, for example, the Miller-Cory House Museum on Mountain Avenue). As the settlement grew into a village and then a town, houses and stores were oriented toward the street. Within each of the various areas of town built during Westfield's major period of development in the late 19th and early 20th centuries, there is a strong consistency of setback, alignment, façade orientation to the street, and other site characteristics.

Some of Westfield's earliest surviving buildings are sited on lots that differ from the predominant building pattern. The special character of these properties – the size of the lot, the uninterrupted view from the street, the placement of the house and accessory structures, driveways, and other individual site features – should be preserved. Subdivision of these properties should be avoided as it will inevitably destroy the site characteristics

that contribute to the significance of these early houses. Likewise, relocation of these houses to accommodate new development is strongly discouraged. Left in place, historic buildings – even the modest farmhouses of Westfield's early settlers – help to link past and present, a tangible reminder of our growth as a community and nation.

**Siting of Buildings** – Additions and new construction should be compatible with the pattern of site utilization of the individual property and the buildings to which it is visually related. Each proposal must be evaluated in relation to its particular site characteristics. Compatibility of setback, orientation, and rhythm of spacing between buildings is of foremost concern. Principal elevations of buildings characteristically face the street with a strong sense of entry. New buildings having a courtyard arrangement, or otherwise turn their backs to the street, are not recommended.

**Garages and Accessory Structures** – The siting of a garage or other accessory structures should not be unnecessarily prominent. The garage should be positioned farther back on the lot than the main wall of the house; placement of the garage to the rear of the lot is preferred in areas where this is the historic pattern. Garages should be coordinated with the style of the house.

**Fences and Walls** – Historic fences vary with the age and style of buildings. They define the boundary of a yard or garden, and can be a prominent ornamental element. Most historic fences in Westfield are wooden – such as picket fences and baluster fences – but may also include wrought or cast iron fences as well as low retaining walls of brick or stone. High berms and modern



fence types such as chain link, split-rail or contemporary metal railings are not appropriate. These should be used only when inconspicuous from the public view.

**Walkways and Street Lighting** – Bluestone and slate sidewalks and walkways are still prominent in Westfield's older neighborhoods. These should be retained, and re-set when necessary. When replacing concrete with concrete, match texture and color. Historic light standards, especially in historic districts and public places, should be preserved whenever possible, as these are contributing elements to the historic landscape.

**Landscape** – Topography, trees, shrubbery, hedges and other landscape plantings are of primary importance to the visual image of a town, and to its historic character as well. Modern landscape schemes and inappropriate plant materials can detract from even the most carefully restored historic building. While the Historic Preservation Commission does not regulate residential plantings, it strongly recommends that older trees and landscape elements be considered before they are removed. New plantings that complement the building architecture are also recommended, in order to create a harmony between structures and their natural landscapes.



*Historically-appropriate new wooden fencing on Kimball Avenue.*



*Wrought iron fence on Boulevard.*



*Stone wall on North Chestnut Street.*



*Wooden picket fence on North Chestnut Street.*



# Size, Massing, Proportion, and Directional Expression

How well an addition or new buildings fits in with its surroundings is determined by a number of design factors besides site planning. Size, massing, proportion, and directional expression all are essential considerations when designing an addition to a historic building or a new building in a historic district. Other important design elements – roofs, exterior materials, doors and windows, porches and trim – are covered in subsequent sections of the Design Guidelines.

**Size** – Size includes the height, width and overall bulk of a building. On a street of generally aligned facades, new buildings should be within the range of building heights and widths along the block. The overall bulk of additions and new construction must not overwhelm the original building size or the places to which it is visually related.

**Massing** – Similarly, the massing (form and shape) of additions and new construction should harmonize with the original building and the buildings to which it is related. Additive massing – the attachment of smaller volumes of related shape – is recommended. Single boxlike forms should be broken up into smaller varied masses with articulated facades as are common on Westfield’s older buildings. To preserve the historic character of a building’s mass, additions should be extended to the side and rear; the integrity of the front façade should be maintained in almost all instances.

**Proportion** – The proportions of a building façade are important because the front is the most visible part of the building and is viewed in relation to adjacent buildings. The proportion – relationship of height to width – of a building’s primary façade should be visually compatible to the buildings and places to which it is visually related. Proportion also pertains to window and door openings. The relationship of width and height of windows and doors on a façade must be carefully considered.

**Directional Expression** – The shape of a structure, placement of openings and other architectural details provide an overall directional expression to a building façade. Buildings may have a vertical, horizontal or non-directional emphasis. Relate the vertical, horizontal or non-directional façade character of new buildings to the predominant directional expression of nearby buildings. If, for example, a proposed new building appears too horizontal in relation to more vertical adjacent structures, consider dividing the façade into smaller masses with vertical elements in order to conform to the streetscape.





*This new house at 614 Boulevard is compatible with neighboring buildings in size, massing, proportion and directional expression. The project won a Devlin Award for New Construction from the Westfield Historic Preservation Commission.*



*New Garage at 603 Clark Street mirrors the materials and detail of the Queen Anne style house.*



*Substantial addition to 1870s Italianate house (on right), 814 Embree Crescent.*



# Roofs



*563 Westfield Avenue. Original slate roof was replaced with suitable substitute material while retaining the roof features, cornices and built-in gutters.*

The roof is an essential cover for any building, important for maintaining the soundness of the entire structure. Roofs create the shape and appearance of the town's skyline in the commercial center and along residential streets. The shape of the roof, the size, color and pattern of roofing materials, and features such as chimneys, dormers, eaves and gutters are all important design elements to consider in repairs and new construction.

Historic roofing materials include wood shingles, clay tile, slate, metal (sheet metal, tin plate, copper, lead and zinc), and in the 20th century, built-up or roll roofing, concrete and asphalt shingles. On 19th century buildings, steeply sloping complex roofs with ornate decoration are a key part of the stylistic composition.

The original shape, pitch, configuration, and material of the roof should be retained. If patching a roof, match existing materials. When replacing an entire roof, use of compatible substitute materials may be considered if the historic roofing material is too expensive to replace. Asphalt and fiberglass shingles, for

example, may be used to replace slate if the style, shape and color are chosen carefully to resemble slate.



*28 Stoneleigh Park. Original slate roof was replaced with asphalt shingles resembling slate in style and color, with historically-appropriate half-round hanging gutters.*



Preserve the decorative and functional features of the roof, such as eaves, cornices, chimneys, dormers, cupolas, gutters and flashing. If a feature is too deteriorated to repair, replacement should be of like construction, matching as near as possible in material, size, shape, texture and color. Of particular concern in roofing projects are the eaves and gutters.

Many older buildings have built-in gutters (sometimes known as “Yankee gutters”) that are integrated into the design of the eaves and cornice; these are an important part of the historic roof and should be maintained. External gutters, which are hung at the edge of the roof, should not be installed on structures with built-in gutters. Where hung gutters are appropriate, they should be installed so that they do not interfere with the architectural detail.



*100 West Dudley Avenue.  
Historic terra cotta tile roof.*

Roof additions on existing buildings should not damage or obscure the historic character of the roof. The roof pitch, plane and detailing of an addition should be compatible with the main roof. Dormers, skylights, solar collectors, mechanical and service equipment should be placed so that they are inconspicuous from the public street. New roof dormers should be carefully designed and placed to be in scale, proportion and balance with the roof and the building. A dormer should complement, not destroy, the roof plane in which it is placed. For this reason, large dormers that extend the entire length of the roof are specifically discouraged. Where a house has a distinct front façade, it is recommended that dormers not be placed on the front elevation.

Roof designs for new construction should harmonize with the shape and rhythm of roofs along the street. Where an area shows a preference for a certain roof type, new roofs should be guided by the existing character.



*31 Stoneleigh Park.  
New cedar shingle roof on well-preserved Shingle Style home.*



# Exterior Surface Materials



*217 Prospect Street.*

The wall surface is the skin of a building, a barrier to the weather and an expression of age, style and craftsmanship. The vast majority of Westfield's older buildings are of wood frame construction, sided with clapboard or shingles. Depending on the particular architectural style, wall surfaces also include patterned shingles, board and batten siding, applied timber work, stucco, brick, and natural stone.

Original surface materials should be retained and repaired on existing historic buildings. Recommended repair techniques for wood siding and masonry walls are widely available in publications on home renovation, and on the internet. When removing deteriorated paint from wood siding, avoid destructive removal methods such as sandblasting. Recommended methods include hand scraping, hand sanding, and



electric hot air guns. Historically painted wood siding should not be stripped or stained to create a “natural” effect.

Maintain the original color and texture of masonry walls. Stucco or paint should not be removed from historically painted or stuccoed masonry walls. Likewise, paint or stucco should not be applied to historically unpainted or unstuccoed masonry walls.

Clean masonry or mortar only when necessary to halt deterioration or to remove heavy soiling. Use the gentlest method possible, such as low pressure brushes. Sandblasting, caustic solutions, and high pressure water blasting should not be used. These methods erode the surface of brick and stone, and accelerate deterioration.

Repoint masonry walls when there is evidence of disintegrating mortar, cracks in mortar joints, loose bricks, or moisture retention in the walls. The new mortar should duplicate the old mortar in composition, bonding strength, profile, color and texture.



*234 West Dudley Avenue.*



*Elm Street.*





*549 Tremont Avenue.*



*402 Lenox Avenue.*

If a wooden or masonry wall surface is too damaged to repair, replace it with material of like construction, matching as near as possible in size, shape, texture and color.

The wall surfaces of new buildings should be compatible with the materials, texture and color of original wall surfaces found on adjacent buildings and in the historic district.

**The installation of synthetic siding on a existing building or a new building in a historic district is strongly discouraged.** Materials such as artificial stone, artificial brick veneer (“brickface”), aluminum or vinyl siding should not be used to resurface historic buildings. Requests to use synthetic siding on historic buildings will be considered on a case-by-case basis. In certain instances vinyl or aluminum may be approved to resurface a wood sided structure only if the following conditions are met: (1) the substitute siding will not endanger the physical condition and structural life of the building; (2) the substitute siding can be installed without irreversibly damaging or obscuring the architectural features and trim of the building; and (3) the substitute material can match the historic material in size, profile and finish so that the change in character is minimized.



## Problems of Synthetic Siding

The maintenance of wood siding is a time-consuming effort and often a substantial expense for the property owner. For those reason synthetic siding materials – including steel, aluminum and vinyl – have been very popular in the last thirty years because of their promise of low maintenance and aggressive marketing by the industry. On the contrary, these sidings are not maintenance free, can contribute to the building's deterioration, and will diminish or destroy the architectural integrity of an old building.

### ***From The Old House Journal Guide to Restoration (Dutton, 1992)***

Synthetic siding hides a building's design details and ornaments. In fact, if your old house has synthetic siding now, the details may have been removed when the siding was installed. Synthetic siding can even ruin the proportions of an early 20th century frame house. Window casings, drip caps, moldings, and door trim are often obstructed, destroying the three-dimensional appearance.

Many sidings act as exterior vapor barriers, trapping excess water vapor, which condenses and damages the wood. Rot and insect attack may proceed unnoticed. If installed incorrectly or damaged, runoff water may enter behind the siding and be trapped. Also, artificial sidings offer no structural support, so that if continued deterioration leads to failure, the siding will buckle and separate from the building.

In addition to all these crimes, aluminum siding tends to dent and scratch, and its color coating can peel and fade. Solid vinyl siding punctures and tears; it is sunlight-sensitive, becoming brittle and faded if not treated with an ultra-violet inhibitor. Since the industry frequently changes its product lines, replacing a section of damaged siding may be impossible. Successfully painting siding is also difficult.

If you're sold on siding for its fire safety and insulation qualities, think again. Aluminum siding may make it difficult to get to a fire's source, while vinyl siding melts, curls and sags. The Federal Trade Commission reports that synthetic sidings have little or no insulation value.

Aesthetic value, of course, is not quantifiable. Yet it may be an economic consideration because a property will retain greater value with properly maintained original materials. While siding may enhance the short-term resale value, authentic materials and style increasingly command a premium. Real-estate appraisers and potential buyers may also wonder what problems the siding may be hiding.



# Windows and Doors



*Reeve House,  
314 Mountain Avenue.*



*242 Kimball Avenue.*

The type and arrangement of windows and doors are a major stylistic element on historic buildings. Each building has distinguishable windows and doors that directly relate to its historic period and style. If original windows and doors are removed and replaced with incompatible modern windows and doors, the basic character of the building will be altered substantially.

Wooden double-hung sash windows are the predominant window type in Westfield's older buildings. The size of the sash windows and the number of window panes vary with the age and style of the building. Wooden or steel-framed casement windows are found on later houses as well as on commercial and industrial structures. Doors range from traditional four-panel doors to elaborate glass and wood panel doors, and are often highly decorative and characterized by fine craftsmanship.

The number, size, shape and locations of existing windows and doors should be retained. Do not "block in" windows and doors to reduce the size of the opening or to fit stock window and door sizes. New entrances and window openings should not be added to the front elevation.

Retain and repair window frames, sash, decorative glass panes, sills, heads, hoodmolds, moldings, and exterior shutters and blinds. On entrances, retain doors, fanlights, sidelights, pilasters, door frames, and finish hardware. New or replacement windows and doors on a historic building should be appropriate to the period and style of the building, duplicating the material and design of the older feature. Replacement sash of wooden windows, for example, should be wooden. If duplication of the original window or door is not technically or economically feasible (such as replacement of an elaborate stained-glass window), a simplified version of the original may be acceptable as long as it has the same size and proportion.

Avoid using modern windows and doors which are inappropriate to the historic period of the house if they are visible from public view. Modern window types which are inappropriate include large picture windows, sliding glass doors, casements and bow windows unless they are original to the building.



Replacement shutters or blinds should be sized to cover the entire window when closed. Fasten shutters to the window frame, not to the siding. Window features such as plastic and metal awnings, or fake non-operable synthetic shutters and blinds, are not appropriate. Storm windows and doors should have wooden frames or, if metal, should be anodized or painted to blend with the trim.

Some later windows and doorways may have acquired significance in their own right (such as Colonial Revival changes on older houses) and should be respected because they are evidence of the building's history.

On a new addition to an old building, or in new construction, the use of historic window and door types is not required, but neither are they discouraged. Windows and doors on a new building should harmonize with the scale, proportion and rhythm of windows and doors of buildings to which it is visually related.



*621 Standish Avenue.*



*222 Kimball Avenue.*



*837 Kimball Avenue.*



# Porches and Trim

The porch is a popular icon of American residential architecture. Roofed porches are found on most 19th and early 20th century houses, ranging from simple bracketed hoods or columned porticos over the doorway to expansive highly decorated porches that wrap around two sides of the house. Side and back porches became increasingly popular in the 20th century. Porches of all sizes and locations are a consistent visual element in Westfield's older neighborhoods.



*416 Elm Street, traditional wraparound porch.*

Historic porches should never be removed. Every effort should be made to retain the original porch features. The roof and its decorative cornices, the porch columns, railings and balustrades, as well as the flooring, steps, and base all combine to create a porch's historic character. Do not discard elements if they can be repaired and re-used. Some porches are early 20th century additions on older houses, and should be preserved because they are part of the building's history. Open front porches may not be enclosed with opaque walls or materials, although they may be screened in.

If it is necessary to replace original porch elements such as posts, balustrades or flooring with new

material, the replacement should be similar in material and design. Simplified versions of original features (such as porch posts) may be acceptable as long as they are of the same size and proportion. Remember that replacements, simplified in detail, will work only if they have the visual weight of the original.

Trim refers to the ornamental details applied to a building such as cornices, brackets, pilasters, railings, cornerboards, finials, bargeboards, and window and door casings. Historic trim materials may include wood, cast iron, terra cotta, stone, tile or brick. Architectural trim elements are indicators of a building's historic



*136 North Chestnut Street, Gothic Revival porch and trim.*



period and style, and may exemplify skilled craftsmanship that cannot be duplicated today. Trim elements should be retained and repaired, rather than replaced, wherever possible. Removal of a house's historic trim diminishes its historic, and possibly its financial, value.

Where necessary, replace deteriorated architectural features with material that is similar in composition, size, shape, texture and color. Synthetic or substitute materials (such as fiberglass columns) may be used in some instances where they are compatible in size, proportion, and texture.



*265 Kimball Avenue, Eastlake/Queen Anne porch and trim.*



*403 South Euclid Avenue, Neoclassical porch.*



# Storefronts



*Elm Street storefronts c.1915.*



*East Broad Street storefronts.*

The storefront – the first floor facing the street – is the most important architectural feature of many historic commercial buildings. It also plays a crucial role in a store’s advertising and merchandising strategy to draw customers and increase business. Not surprisingly, then, the storefront has become the feature most commonly altered in a historic commercial building. In the process, these alterations may have completely changed or destroyed a commercial building’s distinguishing architectural and historic character.

As more and more people come to recognize and appreciate the architectural heritage of America’s downtowns, there has been a growing interest in preserving the historic character of commercial buildings. The sensitive rehabilitation of storefronts can result not only in increased business for the owner but also can provide evidence that downtown revitalization efforts are succeeding.

A key to the successful rehabilitation of historic commercial buildings is the treatment of the first floor itself. Wherever possible, significant storefront elements – windows, doors, transoms, signs and decorative features – should be repaired in order to retain the historic character of the building.

Where original or early storefronts no longer exist or are too deteriorated to save, design a new storefront that is compatible with the size, scale,

color material and character of the building; or undertake an accurate restoration based on historical research and physical evidence. Where no evidence exists to document the storefront’s original or early appearance, it is generally preferable to undertake a contemporary design that retain the commercial “flavor” of the building and respects the overall historic character of the building. Conjectural designs that have no historical basis, or designs that copy traditional features from other buildings, create a false historical appearance and generally are not recommended.



## Guidelines for Designing Replacement Storefronts

**Scale** – Respect the scale and proportion of the existing building in the new storefront design.

**Materials** – Select construction materials that are appropriate to storefronts. Glass windows with wood or cast iron trim are usually more appropriate replacement materials than masonry.

**Cornice** – Respect the horizontal separation between the storefront and the upper stories. A cornice or fascia board traditionally helped to contain the store's sign.

**Frame** – Maintain the historic planar relationship of the storefront to the façade of the building and the streetscape. Most storefront frames are composed of strong horizontal and vertical elements.

**Entrances** – Differentiate the primary retail entrance from the secondary access to the upper floors. In order to meet current code requirements, out-swinging doors generally must be recessed. Entrance s should be placed where there were entrances historically, especially when echoed by architectural detailing (such as a pediment or projecting bay) on the upper stories.

**Windows** – The storefront generally should be as transparent as possible. Use of glass in doors, transoms, and display areas allow for visibility into and out of the store.

**Secondary Design Elements** – Keep the treatment of secondary design elements such as graphics and awnings as simple as possible in order to avoid visual clutter to the building and streetscape.

From *Preservation Brief 11: Rehabilitating Historic Storefronts*. National Park Service, Technical Preservation Services, 1982. The complete Preservation Brief is available on the National Park Service website (<http://ww2.cr.nps.gov/tps/briefs>).



*Example of restored traditional storefront, Grand Rapids, Michigan*



*Example of rehabilitated sympathetic storefront, Grand Rapids, Michigan.*

The Downtown Westfield Corporation (DWC) manages the Westfield Special Improvement District and offers design services and a matching grant program for restoration and enhancement of storefronts within the district. The DWC is a member of the New Jersey Main Street Program which is affiliated with the National Trust for Historic Preservation.



# Paint



*416 Mountain Avenue.*



*641 Clark Street.*

The Westfield Historic Preservation Commission does not regulate paint colors, but can provide assistance on historic paint colors and placement.

A good paint job is vital to the preservation of your building and establishes its historic character and personality. Several factors should be considered prior to repainting an older building: the underlying reasons for unusual paint wear or paint failure, proper surface preparation, and the appropriate color scheme.

Before repainting, determine if any problems exist that would shorten the life of a new paint job. Paint deterioration may be caused by moisture problems, incompatible paints, or poor surface preparation. Proper surface preparation is essential to a good paint job. Removing old paint is time consuming but will prevent problems in the years to come. There are basically four paint removal methods: hand scraping, sanding, burning with a heat gun or plate, and chemical removers. Machine sanding must be done with care or the siding will be gouged or damaged by aggressive sanding.

When choosing a color scheme, first consider the period and style of



the building. Where authentic colors are desired, microscopical paint analysis will reveal the original and subsequent paint schemes. Paint analysis is best done by a conservator, who will take the samples and interpret the findings. For most projects, however, a familiarity with period paint colors and finishes and their placement on buildings is sufficient to select a historically appropriate color scheme. Fortunately, there are readily available publications on historic paint types and colors. Manufacturers such as Benjamin Moore and Sherwin Williams offer paint charts illustrating combinations of historic paint colors for different period and styles.



*226 West Dudley Avenue.*

***Additional Sources:***

Roger Moss, *Century of Color: Exterior Decoration for American Buildings, 1820 – 1920* (Watkins Glen, N.Y., American Life Foundation, 1981).

Roger W. Moss and Gail Caskey Winkler, *Victorian Exterior Decoration: How to Paint Your Nineteenth Century House Historically* (New York, Henry Holt & Co., 1987).



Town of Westfield, New Jersey  
**DESIGN GUIDELINES *for* HISTORIC SITES *and* DISTRICTS**



Westfield Historic Preservation Commission  
425 East Broad Street  
Westfield, New Jersey 07090  
**2020**